

An abstract painting in vibrant colors (red, yellow, green, blue) depicting a scene from the Ramayan. It features a large, stylized figure of Hanuman on the left, a smaller figure in the center, and a large profile of a face on the right. The background is a mix of textured brushstrokes and patterns.

Hanuman in Ramayan

SELECTED WORKS 1970-2007 DRAWING & PAINTINGS BY

SARLA CHANDRA

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hanuman in ramayan

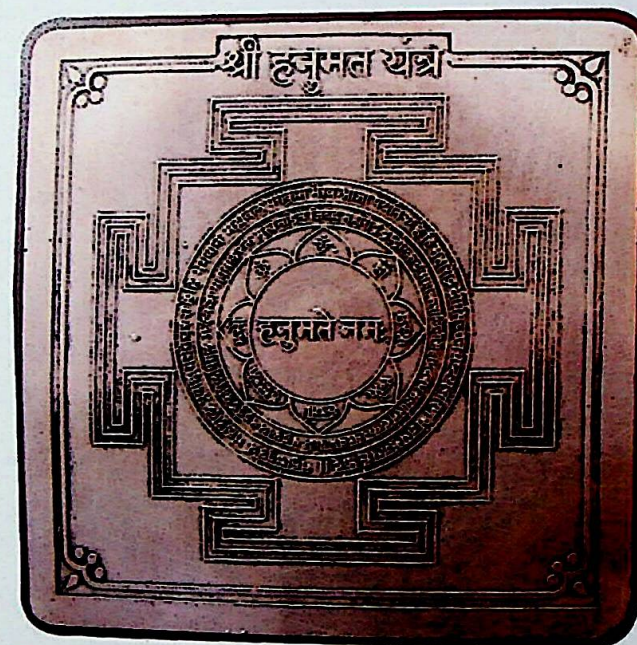


SELECTED WORKS 1970-2007 DRAWING & PAINTINGS BY
S A R L A C H A N D R A

The Art around Lord Hanuman

Hanuman in his various incarnations and celestial acts is omni present in a large and colourful body of Sarla Chandra's artistic creations, a selection of which is on display in this collection. The all pervading, innocently mischievous, kind hearted and easy to please Hindu pantheon is represented in diverse moods, forms and enactments on the theatric canvases here. His monkey faced human bodied benevolent appearance bathed in saffron colour, the ever alert, agile and playful tail, the gada, the boulders and the head gear that he adorns, appear here in various scenes from Ramayana Hanuman symbolizes the pinnacle of bhakti or devotion, as the eleventh Rudra avatar or incarnation of Lord Shiva and a spiritual manifestation of Vayu deva or wind deity. As the epitome of wisdom, devotion, valour, righteousness, generosity, strength and brahmacharya or celibacy, he is a much revered and adored social icon and a Godly figure not just amongst Hindus but various other groups too. The indispensable role he plays in reuniting Rama with Sita is the thread that runs through the epic of Ramayana and the artist searches through the vast ocean of mythological epic to unearth and recreate Hanuman in contemporary variations with a mix of faith and fiction Given his image as the most accessible God, obstacle remover and bestower of blessings- ridhi and sidhi, devotees religiously follow the ritual of reciting Hanuman Chalisa or the forty mantras on a daily basis but especially on Tuesdays a weekly day devoted to Hanuman. The art works here present some evocative images of the vanara or monkey deity that is renowned for his courage, power and selfless service. In a remarkable palette and form there is a replay of the scenes where Sita is seen sitting sadly in Ashok Vatika in one frame and willingly in the midst of pyre in another. The eternal and all pervasive Hanuman is transposed in Sarla Chandra's work from a religious and mythological platform onto an artistic domain. A devout follower and believer in Lord Hanuman she has been infatuated by his persona since childhood. The self trained artist unfolds his mystique and magic, in a mix of media and styles ranging from drawings and water colour on paper to oils and acrylics on canvas in figuration and abstractions, using gold and silver foil to give it an antique look and touch while she also paints on Bhojpatra. Renowned and revered for his irrefutable strength, Hanuman's imposing physique, amazing vitality, bright colourful robes, agile movements and heavenly abilities create a spiritual and magical aura together with an accessibility in Sarla's renderings of this celestial figure. "Hanuman started appearing on my canvases automatically" says the artist who in the last four decades has done thousands of paintings on the theme with chanting and singing of Ramcharitmanas in the background. There are wide ranging images of Hanuman, in his numerous moods and motions; some that are in accordance with the scriptures others that are products of the artist's imaginative mind, which have been brought alive in this collection. There are works where Hanuman is depicted in his naughty stance teasing the meditating sages in the forests while in others he is shown to be engrossed in paying obeisance to his mentor and idol Lord Rama or tearing his chest open to show his love for Sita and Rama. From flying up and far in the sky to fetch the Sanjeevni a herbal plant to help revive the injured Lakshman to carrying boulders and turning into ashes Ravana's city of gold- Sri Lanka, by prancing around with his burning tail- there are several antics and emotion packed images of temples, alters, statues and scenes in the series that remind one of the selfless Hanuman and his phenomenal prowess and charisma, of which he is believed to remain unmindful unless challenged. The delightful yearning and a play of the ancient Indian civilization with its rich reservoir of classical treatises and mythological beliefs, appear in contemporary idiomatic interpretation in Sarla's paintings that rotate around the idea and form of Hanuman. The attendant mystery of cosmology and astrology is represented in the geometrical structures squares, triangles and circles that surround the central image to herald prosperity, and enlightenment for the mankind in this art around Lord Hanuman.

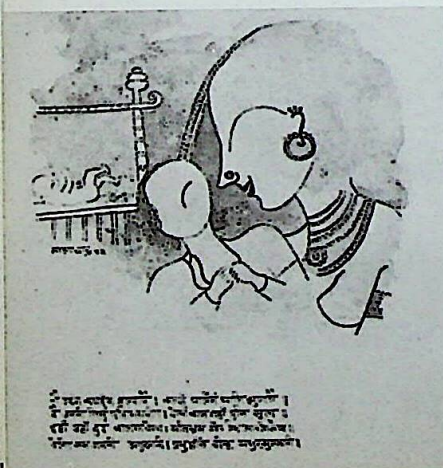
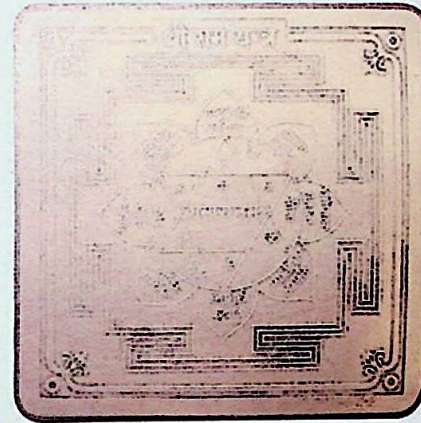
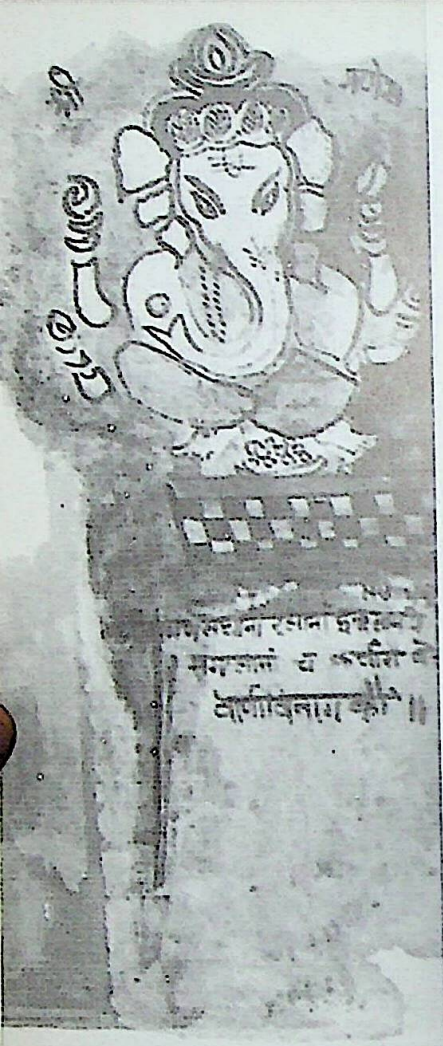
Text copyright: Sushma Bahl / sushmakbahl@gmail.com / November 2007. Sushma Bahl based in Delhi, is an independent arts consultant, writer and curator of cultural projects.



श्री गुरु चरण सरोज रज निज मनुमूकुर सुधार, बरनऊ रघुबर बिमल जसू जो दायकु फलचार॥

कूजंतं रामरामेति
मधुरं मधुराक्षरम्।
आरुह्य कविताशाखां
तंदे वाल्मीकिकोकिलम्॥



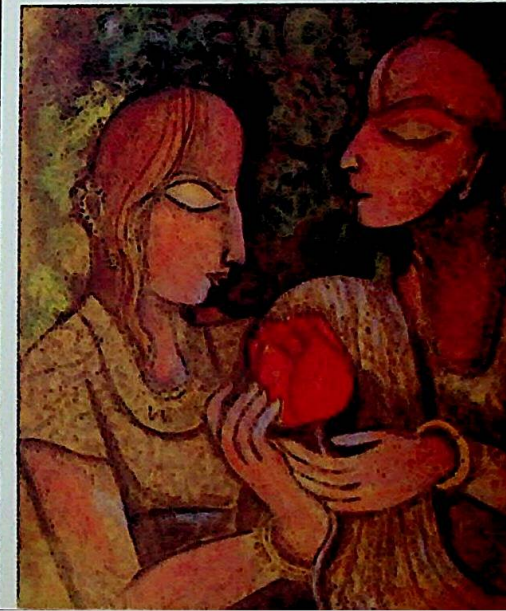


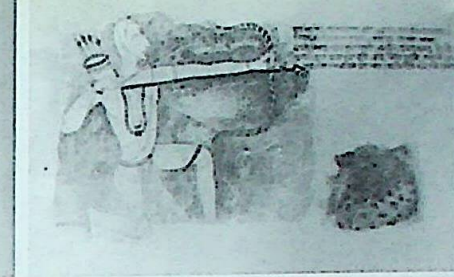
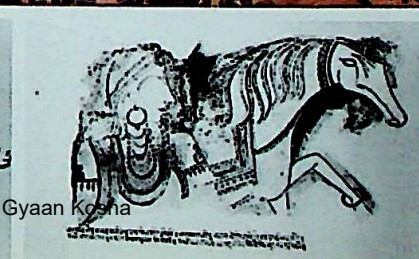
नौमी तिथि मधु मास पुनीता।
सकल पल्ल अभिजित हरिप्रीता॥
मध्यदिवस अति सीत न धामा।
पावन काल लोक विश्रामा॥





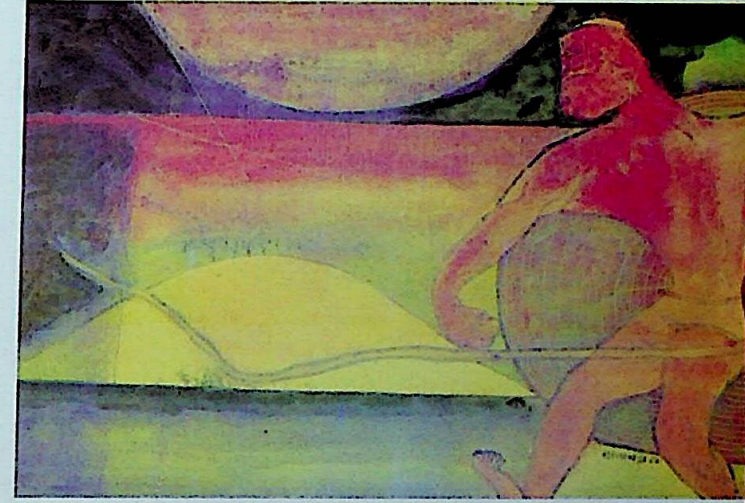
पुनि पुनि रामहि चिंतव
 सिरा सकुचति मनु सकुचै ना।
 इरत मनोहर मीत छवि
 प्रेम पिआसे नैन॥



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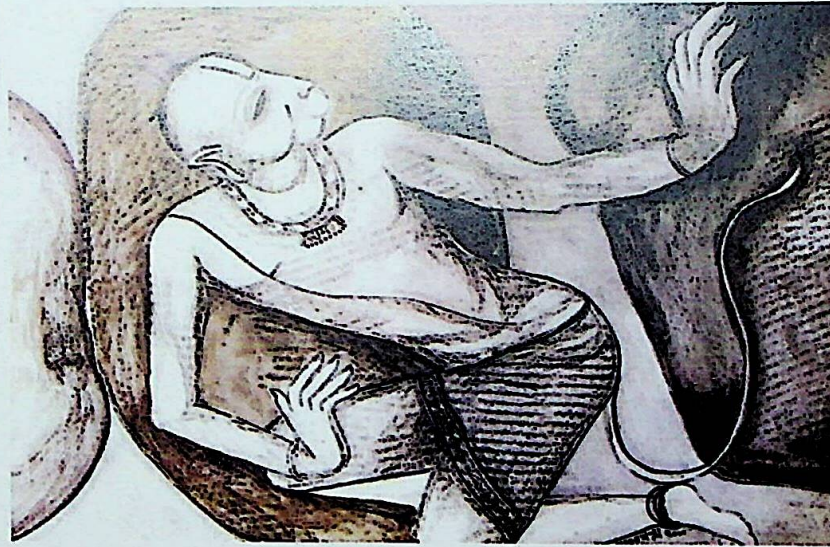
भरत सील गुर सचिव समाजू।
 सकुच सनेह बिबस रघुराजू॥
 प्रभु करि कृपा पाँवरी दीन्हीं।
 सादर भरत सीस धरि लीन्हीं॥





सुनि प्रभु बचन बिलोकि मुख मात हरषि हनुमंत।

चरन परेउ प्रेमाकुल त्राहि त्राहि भगवंत॥





मनोजवं मारुततुल्यवेगं
जितेन्द्रियं बुद्धिमतां वरिष्ठम्।
वातात्मजं वानरयूथमुख्यं
श्रीरामदूत शरणं प्रपद्ये॥





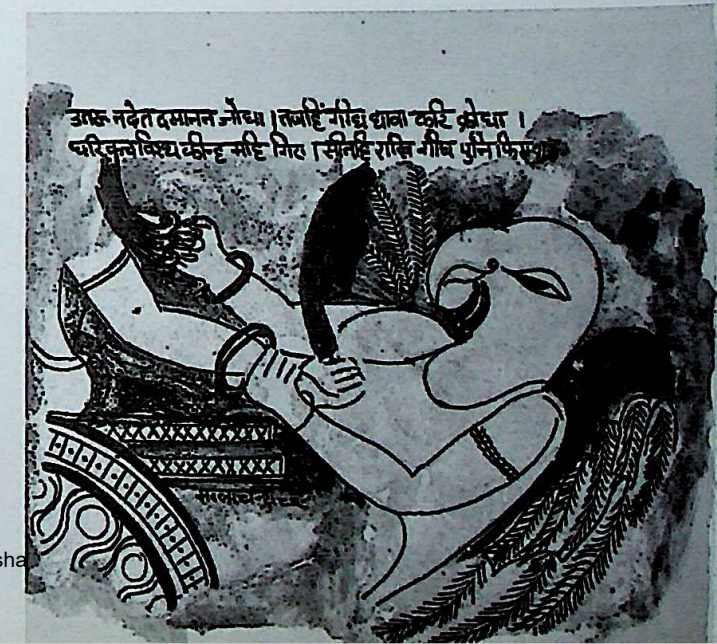




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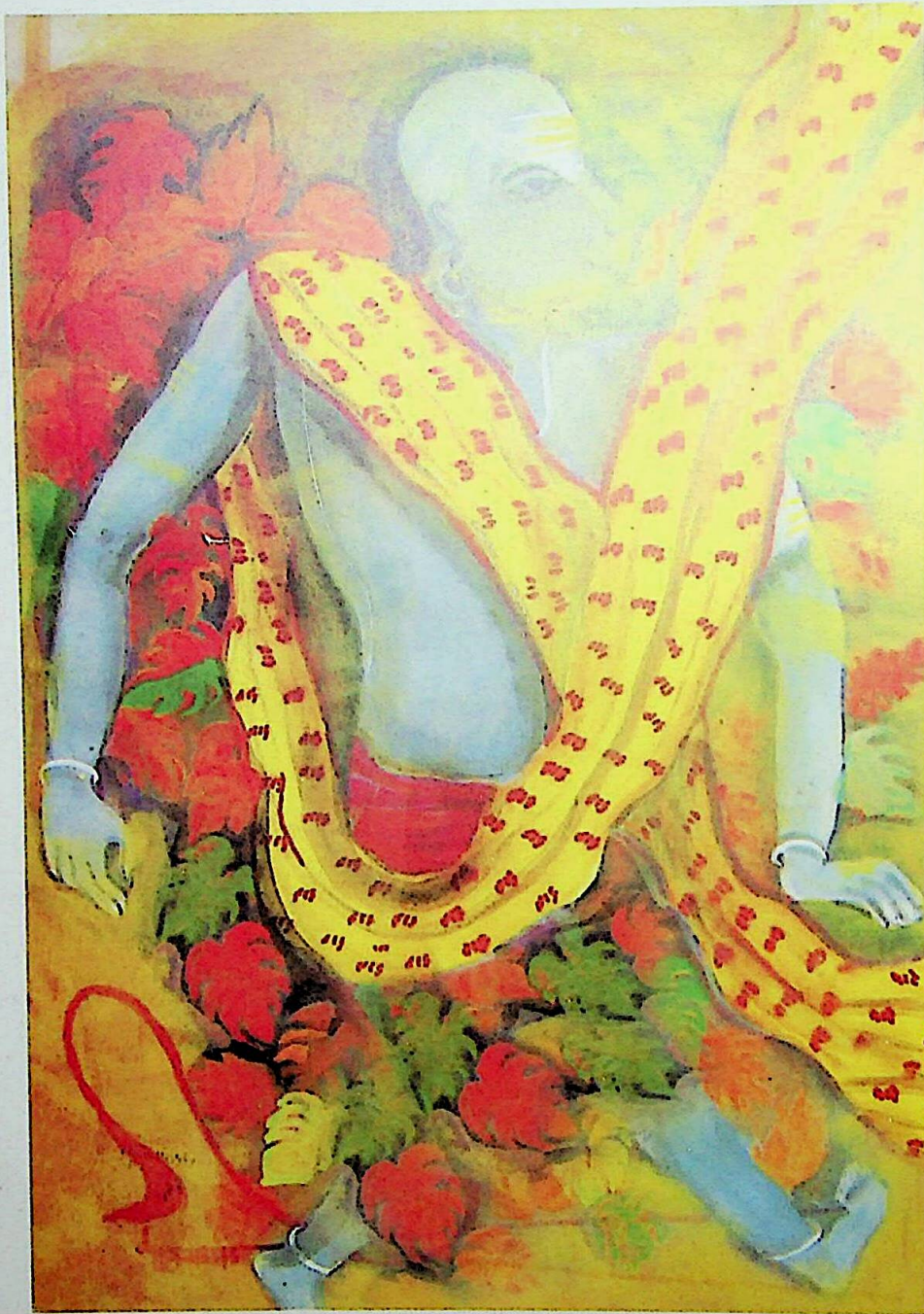
क्रोधवन्तं तब रावण लीन्हसि रथ वैठाइ।
चला गगनपथ आतुर भयँ रथ हॉकि न जाइ॥



आरु नदेत दमानन नोद्य । तबहिं गीबु धावा करि ओद्या ।
परिकुलविषय कीट सीट गिर । सीनहिं राखि गीब पुनि फिरी ।

सीता परम रुचिर मृग देखा।
अंग अंग सुमनोहर बेसा।।
सुनहु देव रघुबीर कृपाला।
एहि मृग कर अति सुंदर छाला।।





सिंधु तीर एक भूधर सुंदर। कौतुक
कृदि चढ़ेउ ता ऊपर। बार बार रघुबीर
सँभारी। तरकेउ पवन तनय बल भारी॥



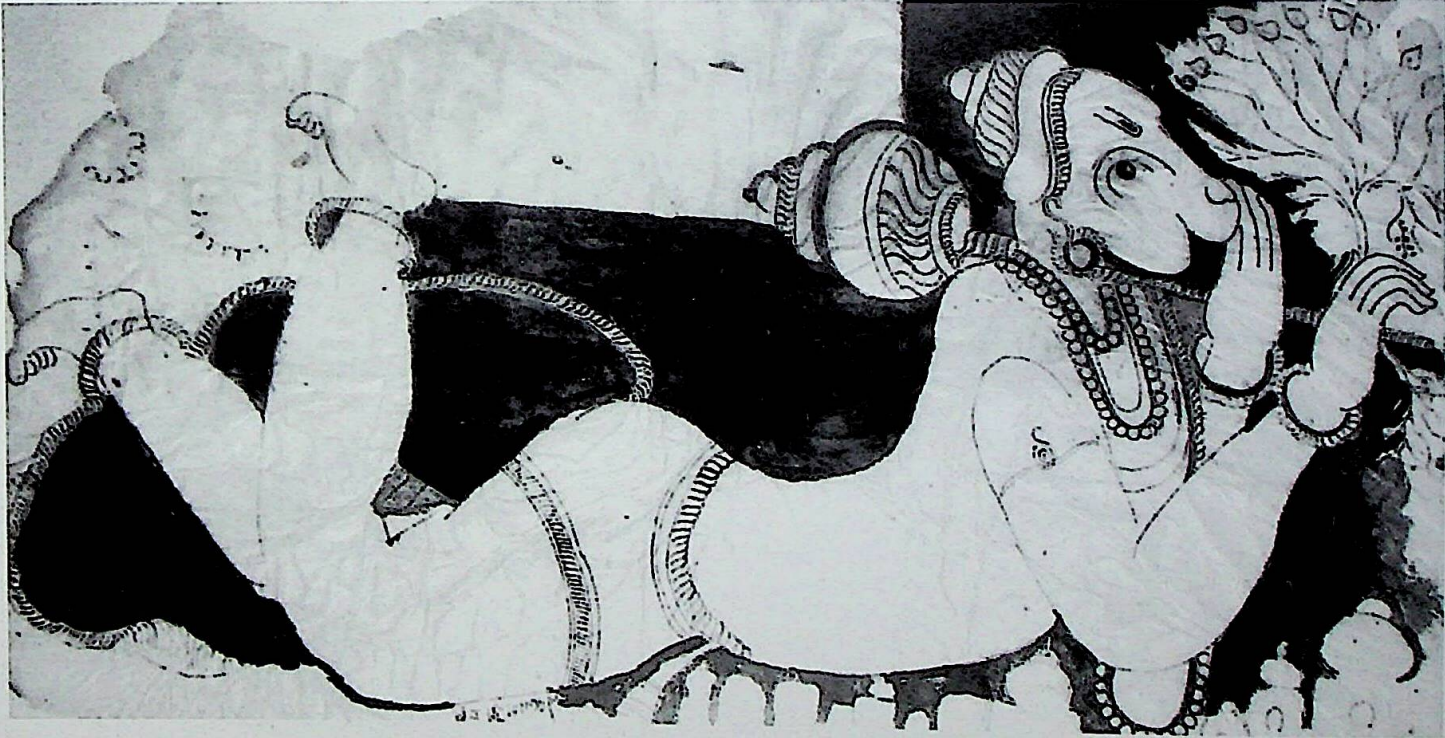
कपि करि हृदयें
 विचार दीन्हि मुद्रिका
 झरि तब। जनु
 असोक अंगार दीन्ह
 हरषि उठि कर गहेउ॥



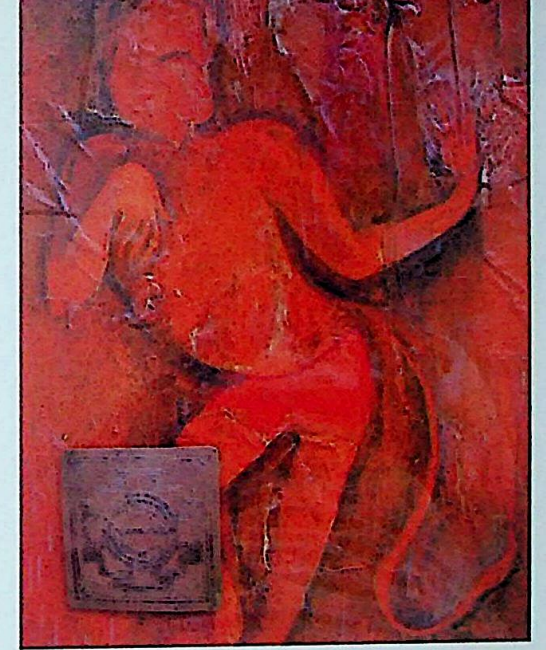
पूछ बुझाइ खोइ श्रम
 धरि नछु रूप बहोरि।
 जनकसुता कें आगें ठाढ़
 भयउ कर जोरि॥



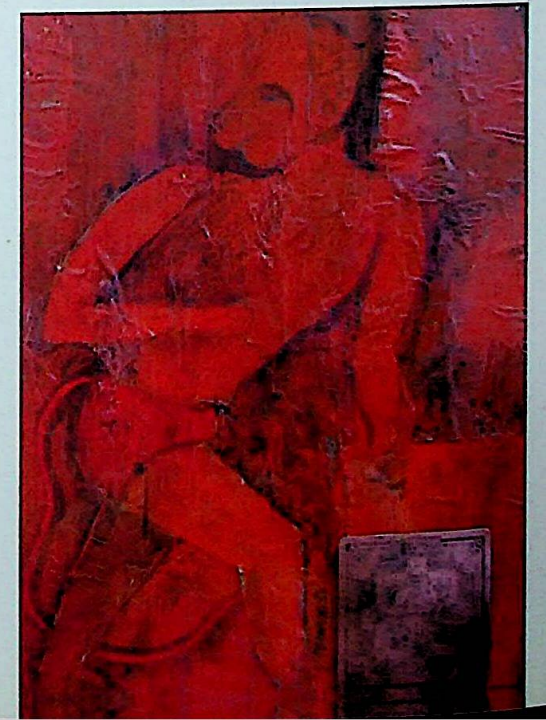
मनोजवं मारुतादुल्लसत्
नितेन्द्रियं बुद्धिमतां वरिष्ठम्।
वातात्मजं वानरसूतमुख्यं
श्रीरामदूत शरणं प्रपद्ये॥

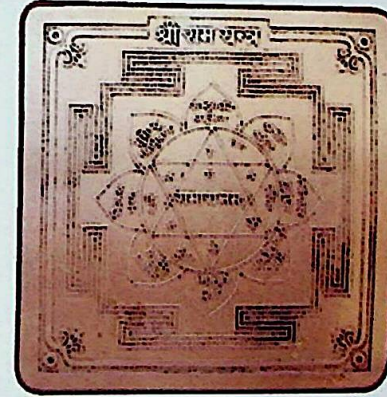
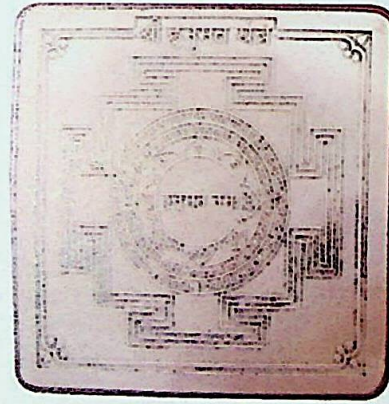






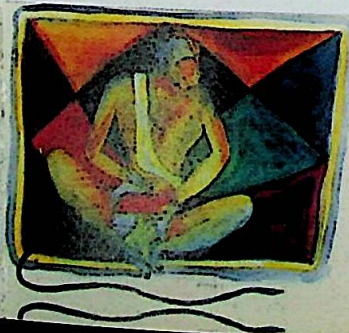
लिंग बापि विधिवत् करि पूजा।
शिव समान प्रिय मोहि न दूजे।





सुनि प्रभु बचन बिलोकि मुख मात हरषि हनुमंत।

चरण पटेउ प्रेमाकुल त्राहि त्राहि भगवंत॥







दुइ सुत सुंदर सीता जाए।

लव कुस वेद पुरातनह गाए।



PICTURE GALLERY FROM EXHIBITIONS



PICTURE GALLERY FROM EXHIBITIONS



I have been an admirer of Sarla Chandra's paintings for the past several decades. The fusion of spirituality and artistic creativity is not only very powerful and brilliant, but has made significant contribution in promoting human values and essence of Indian culture. I wish her continued success in her artistic journey and the message she is giving for the future generation.

SARALA JI BIRLA

Jaya Shree Charity Trust, 9/1, R.n.mukherjee Road, Kolkata - 700001

लगता है कि श्री हनुमान जी महाराज इस यग के प्रमुख जागृत देवता हैं। उनका सुमिरन सारे भारत ही नहीं विश्व के अनेक देशों में होता है। ऐसी श्री राम जी की इच्छा है। यह स्वामी का अपने सच्चे सेवक के लिए सहज प्रसाद है यह चित्रावली प्रकाशन उसी के अन्तर्गत है।

डा. लल्लन प्रसाद व्यास



The source of my inspiration originates in ancient Vedic hymns which reveal the natural kosmic order. They depict the human quest to realize the higher self by going deep into the interior realms. We humans spin a web of desires from which we can escape only when we free the mind from material wants. Then it is possible to achieve inner peace. Painting is not merely a profession for me, but a compulsive inner urge for expression and exploration of the capability of mind. Earlier, I looked outward for subjects to paint, but following meditative study and introspection my focus became channeled toward kosmic energy and metaphysical subjects. The use of metallic foil on paintings is an attempt to go beyond the figurative and to capture the source of energy in the form of cosmic manifestations. I am engaged in a continuing search for self realization, but also the roots of creation in its kosmic display. Biography is a science graduate of St. John's College, Agra, India. Her paintings are a form of meditation and a personal expression of her love for Indian philosophy, culture and mythology. Sarla has experimented with different mediums to capture the essence of spirituality oil, watercolours, metal embossing, parchment, bark from trees, handmade silver and gold foil. Her use of gold and silver foil on canvas is an unorthodox technique that recreates the aura of her ancient cultural heritage. Lavanya (decoration) Gati (rhythm) are some of the finer elements of her stylization. Her works are never static; every form or delineation can be said to pulsate with Prana speaking through natural elements. Her brush generates energy, drawing inspiration from all faces of nature, and multifarious traditions such as Buddhism, Hinduism, Sufism, and Christianity. This energy pulsates through all forms of her work, linking them together in one 'Dance Of Life Till Ecstasy.' No matter what her subject is, it seems that her inner eye is always open to the subtle beauty and rich colours of the natural world around her. She has held more than 45 solo exhibitions in India and abroad. Each of her paintings creates a spiritual experience for the viewer, a universal understanding of human being. She has Done 40 Solo and Several Group Exhibitions all over The World. her Works are In collection Several Imported Houses in India and Abroad.

Sarla Chandra

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BY C.K.

Ramayana through paintings

Sarla's exclusive technique

Valmiki, Paadina Naa sa Devaruna, sang Saint Tirumala. "If Valmiki and others about Srirama, will it satisfy you unless I myself sing praise?" replied Saint

Sarla Chandra's turn to come out with her own paintings, etchings, embossings, etc. on the eternal subject of Ramayana and Srimal Bhagavata Purana.

Ramayana is an allegoric work pointing the end of conduct for man's perplexities of daily life. A number of sages delved deep into its recesses and brought out gems of principles that provide guidance to man.

In delineating the Ramayana in pictorial form, an exhibition of which was held at Hotel Banjara recently, Sarla chose the simple linear figures embossed on pliable metal sheets of copper, aluminium, silver, etc. so as to give them a low relief. The figures look natural yet characteristic to suit the supernatural theme. Sarla's semi abstract approach is unavoidable if the work has to create the requisite awesome impression in the minds of the viewers compelling them to study the art work with more than a cursory glance. Sarla tried to interpret the couplets and poems of "Ramacharita Manasa" of Tulsi with appropriate symbolic figures. The relevant poem is written in Devanagari script below each embossing and this provides added incentive to the viewer to stop, look and drink in the message.

For the Bhagavata theme, Sarla used the original Sanskrit Matha Bhagavata of Vyasa. Sarla did the story of Krishna in terms of contemporary from Mathura to Brindavan to convey things of Krishna's well being. The Gopas, according to Krishna, of forgetting them after he became used to the city life as king of Mathura. Here too the Sanskrit verses are etched below each scene.

per sheet giving in brief the important events in Krishna's story. She is also able to include the "Udhava Geetha" in which the Gopis glorify Udhava, childhood friend of Krishna, who comes as



Abduction of Seta by Ravana" in silver foil by Sarla Chandra

U.P. born Sarla, an M.Sc., started practicing her art from an early age and went through all the stages. Now she is a mature and confident artist.

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By Our Art Critic
NEW DELHI, September 26—

The paintings and embossings by Sarla Chandra on display at Hyatt Regency Hotel are based on the "Bhagvatpurana" and the "Ramayana". Her admirable lines and stroke craft and artistry in giving a kind of relief to the metal embossings make the texture alive with verve and movement. By blending the figures, Sarla heightens the small details of her theme.

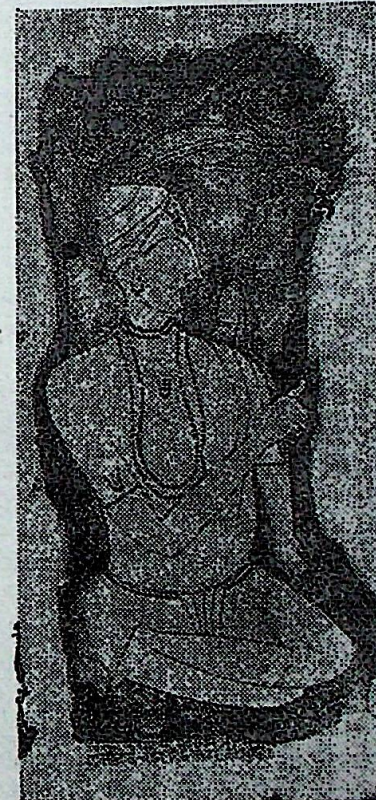
While inaugurating the exhibition, Festival of India chairman Pupul Jayakar described Sarla's art as "an interpretation of ancient tradition in all its pristine beauty."

The visualisation, space division and multi-dimensional effects which Sarla has achieved by using colours with silver foils in her paintings is perhaps a new device. The structural qua-

lities of her paintings are not quite original but contain some finer elements of a kind of stylisation. Her forte is distortion of figures. She has taken to the realistic from the abstract and it is obvious that in the last few years has acquired a very consistent quality which points to the artist's maturity of technique. The artist has juxtaposed different shades and tones of colours so as to enhance the brilliance and shimmering quality of various shades. Her "Ganesha" and "Hanumana" are remarkable works.

Fairly speaking, her technique of manipulating metal to highlight contours is more of embossing than the traditional bass-relief. The flat treatment of figures and forms highlighted by the embossing give a sculptural quality of her art. The use of

caligraphy in her paintings has enlivened the surface of the canvas in metal she has tried to blacken the surface as to give it



Tulsi Das — a painting by Sarla Chandra

a different look. Ravana abducting Sita and a series of ladies in leisure are most evocative pieces in metal. In total the exhibition can be described an exploitation of a new media.

Sarla Chandra hails from Hyderabad. She is a widely travelled and much celebrated artist of the country. Her works are

pies and values of the are flowing fast, Smt Sarla Chandra's bold attempt in using the message and philosophy of the Ramayana and the Bhagwad Puranam are worthy of acclaim.

It was quite an aesthetic relief to be drawn away from the present political turmoil that was desecrating our sacred soil, into the re-created aura of our ancient cultural heritage. Sarla's paintings and embossings on the Bhagwad Puranam and the Ramayana (on display at Hotel Banjara on September 16 and 17, and inaugurated by Mr Jagdish Mittal, noted historian and art-collector), was such a mystical experience that it lifted you straight into the golden era of our Devas and Maharishis.

The selection of each "Doha" (couplet), "Chaupai" (stanza) and the visual composition speak volumes about her understanding of the subject and her mastery over the medium. The artistic manner in which she has presented the legends is bound to endear her to all the Epic-lovers. Sarla's visualisation, space division, powerful lines, multi-dimensional effects, bold treatment of the subject and the medium are technically very sound. The use of traditional idioms, motifs, "Lavanya" (decoration) and "Gati" (rhythm) are some of the finer elements of her stylisation. She is not only able to capture her thoughts and imageries with the help of bold lines and colour strokes, but also utilises the character and texture of the canvas exceedingly well.

The bass relief in Sarla's metal work is quite prominent. This element was very popular in the art and architecture of the Hindu temples in Southern India. The flat treatment of figures and forms, highlighted by the embossed effect, bring out a sculptural quality in Sarla's paintings. And the use of calligraphy enlivens her creations by ensuring a perfect two-way communication between the artist and the viewer.

"The choice of metals is essentially an extension of my spirit of exploration," says Sarla. "Most of the artists around me were using cloth or map-litho paper for their paintings. But I was totally fascinated with metals — brass, copper, aluminium and silver. The tonal qualities of the 'composition' and the multi-dimensional effects can be highlighted more in metals."

Born in Uttar Pradesh (Agra — 1944), the birthplace of the Lords, Rama and Krishna, and reared in a family waking up every day to the chanting of the "Ram Charit Manas", Sarla has really lived with the great Epic. She did not start painting seriously until the late 60's, after turning her 24. In 1964,

Ramayana in water-colour and silver foil

By O. P. Bhagat

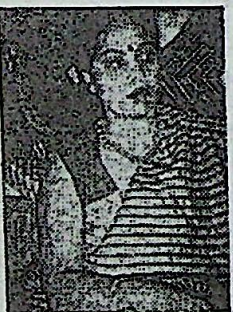
presenting it in line and colour." Sarla is from Agra. For quite some years she has been living in

ERESTED in the Rama story? You may read a translation of Ramayana. If you want to see action, you may go to one of the Ramillas. And if you wish experience it still differently, a look at Sarla Chandra's things.

ria is exhibiting her work at Hyatt Regency. There are about paintings based on the Ramayana. Some metal embossings showing Ganesha in various postures and depicting scenes of the Bhagavata Purana are also.

are water-colours... with a tence. For Sarla first pastes r foil on the paper and then in colours on and around it. has evolved her own style. It blend of folk and modern me-

have been reading the Tulsi ayana since my childhood," says the artist. "But it was some years ago that I took to



Sarla Chandra

Hyderabad, where her husband is posted. Painting is her hobby. But it is

nothing short of an all-absorbing passion. For on certain days she paints (or embosses) for eight hours, even more.

All her Ramayana paintings are not on view here. Yet you can have glimpses of the entire epic. Sarla takes a doha or a chaupai from Tulsi's masterpiece and interprets it in her colourful way.

As she always writes down the shloka, her creations are a combination of paintings and calligraphy.

Sita's birth, breaking of the bow of Shiva, Bharata carrying Rama's clogs, the golden deer turning back into Maricha, Jatayu to Sita's rescue, Hanuman in Ravana's garden, the bringing of the Sanjivini, Sita's ordeal by fire... Sarla captures all these and many other moments from the epic imaginatively.

Sometimes like the poet's pen, Sarla's brush gives to almost nothing "a local habitation and a name." This is true of her sea animals supporting the stone bridge which the monkeys have built. Also of her painting of some of Tulsi's similes.

Why doesn't Sarla collect her Ramayana pictures in an album or book form? That way many more art lovers would be able to see them.

"I am ready," she says. "But some publisher or institution will have to take up the job." The exhibition is open until 8 p.m. today.

Exhibitions



Artist Sarla Chandra

CC-O. Pro...



ममता लक्ष्मी शर्मा १०६३
ममता लक्ष्मी शर्मा १०६३
ममता लक्ष्मी शर्मा १०६३

ममता लक्ष्मी शर्मा १०६३

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ममता लक्ष्मी शर्मा १०६३
ममता लक्ष्मी शर्मा १०६३
ममता लक्ष्मी शर्मा १०६३

ममता लक्ष्मी शर्मा १०६३
ममता लक्ष्मी शर्मा १०६३
ममता लक्ष्मी शर्मा १०६३